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[JANUARY, 1905.]

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OUR first word must be to wish our readers a very happy and prosperous New Year. For much kind help in making the JOURNAL known, and for many letters of appreciation and encouragement received during the past year, we offer our warmest thanks. ****

Congratulations to Mr. Fountain Meen, the highly esteemed organist of Union Chapel, Islington, who last month completed a quarter of a century's work in that well-known church. We would also offer our best wishes to Mr. F. G. Edwards, who has recently resigned his appointment as organist at St. John's Wood Presbyterian Church, a position he has held for many years, to the great satisfaction of the congregation. His present and past choir have made him a handsome presentation as a token of their regard for him, and in recognition of his long and valued service. Mr. Edwards, owing to heavy pressure of work, has felt it wise to relinquish the ties of constant Sunday duty. ****

The Nonconformist Choir Union Orchestra, conducted by Mr. Croger, will meet for practice at the Baptist Mission House, Furnival Street, Holborn Bars, on Saturdays, January 7th, February 4th, March 4th, April 1st, April 29th, and May 13th, from 3 to 5 p.m. Efficient players wishing to join the orchestra should apply to the hon. sec., Mr. H. V. Croger, 114, Wood Street, E.C. There is no subscription. Any of our readers who know of capable players will oblige by mentioning this invitation.

The following are the pieces selected for performance at the next N.C.U. Festival on May 20th:—"Lord, Thou alone art God!" (Mendelssohn); "Praise ye the Lord" (Henry Smart); "Whoso dwelleth" (W. Griffith, Mus. Bac.); "Glory to Thee, my God, this night" (Ch. Gounod); "Praise the Lord, O Jerusalem" (Cuthbert Harris, Mus. Bac.); "Orpheus with his lute" (G. A. Macfarran); "The stars that above us are shining" (C. Weber); "Birdie singing on the tree" (Allen); "The Wreath" (J. Benedict); "Glorious Sunlight" (C. Vincent, Mus. Doc.). ****

The Revival in Wales is causing great excitement, and the movement seems to be spreading rapidly. As might be expected in such a musical country, singing forms an important part of the services. Mr. Evan Roberts, the leader of the revival, is accompanied by several young ladies, who have been called the "Singing Apostles." Miss Annie Davies is the principal singer, and we are told that the cadences of her sonorous voice, now soft, anon shrill and piercing, produce an imperishable impression upon all those privileged to hear this sweet singer of the Truth. Oftentimes in the hush and quiet of a solemn moment the air is broken by the sound of an apparently distant melody; gradually, and ever more forceful, the singing comes nearer and nearer; you hang upon every word that falls from the singer's lips, and sit with your eyes fastened upon the owner of that well-used voice. She has conquered—the message has struck home. Often, after Miss Davies has sung a hymn from her well-stocked repertoire of sacred songs, there

is a strained silence. The audience has been swayed into a calm that no one wants broken. Another feature of her singing is the appositeness of the song chosen to what has immediately preceded it. We read that when one of the ladies sings a Welsh song, whose peculiar feature is its plaintive appeal to the higher nature of man, an influence is at work that produces immediate results. The first verse is sung, and a tear glistens in the eye; the second stanza brings the hot tear rolling down the cheek, and by the time the song is over there is scarcely a dry eye in the congregation.

At Ferndale the singing of some Welsh hymns produced a great impression. At the close of an address by Mr. Roberts, suddenly a woman's voice broke in with the hymn, "Dduw yn maddeu," and in a moment the meeting was singing over and over again the refrain, "Pa,

Dduw syn maddeu fel Iydi yn rhad ein holl bechodau ni." These words, declaring God's willingness to forgive all our sins, were started now by a girl's hesitating treble and anon by the gruff bass of some sturdy collier. Each time they were sung with a harmony that made all the building vibrate, the clear staccato of the treble keeping perfect time with the rapid runs of the bass. There was no organ, but the singing was like that of a perfectly trained choir. Even in the corridors and on the staircases old men stood hat in hand, and, with moist eyes, joined in the harmony. What the permanent results of this revival will be, time can only show.

The London Sunday School Choir hold their Winter Festival in the Royal Albert Hall on Saturday, the 21st inst., and their Summer Festival at the Crystal Palace on Wednesday, July 5th. Much success to both!

Passing Notes.



MUSICAL Scot who has been on a visit to London sends home a note of his experiences in certain of the churches there. First he went to the City Temple. He "admired the daintily-robed choir of ladies and gentlemen." But an event happened which, as he alleges, considerably upset his peace of mind. The nineteenth chant was being sung "with the usual effects" (what are they?). The men stopped singing, and the ladies burst out with "And all the birds in the air sing Hallelujah." The Scot glanced at the next verse, wondering where the male voices would re-enter, when, to his horror, he "saw what was inevitable." Sure enough, the ladies stopped singing at the end of their verse, and left the men to shout, "And all the beasts of the earth sing Hallelujah." "I refused to sing that verse: it was decidedly too personal," says the man from the North. In the evening the Scot went to another prominent Nonconformist church. Everything went well until the choir rose to give a rendering of "Lead, kindly light," when the visitor was again "considerably upset" by a pathetic male voice singing out (solo) "The night is dark, and I am far from home," to be answered by "an exquisite soprano" with the words, "Lead thou me on." Imagine the type of person who finds humour in this sort of thing! I see more than ever the justness of Sydney Smith's famous witticism about the Scot.

An American pianist presents some startling instances of the effects of music. He says that when giving recitals he has been many times "seriously interrupted" by people crying so loud as to be heard all over the hall. The "people," needless to say, were generally females. It was a female who furnished the most startling of all the recitalist's experiences. The recitalist had just finished playing

the A minor Chopin Waltz (Op. 34), when "a lady of elegant dress and looks rushed up on the platform, put her arms round my neck, and without saying a word, gave me a kiss, the report of which was heard all over the house." One might ask why the pianist did not resist: a man can hardly be kissed against his will. No doubt in this case the pianist liked it. True, he says he was "dumb-founded," but he does not seem to have tried to escape. It would have been a pretty sight for the audience to witness the lady of "elegant dress and looks" chasing the recitalist round the piano. But the lady did not mean to give him more than one kiss. That kiss, she said, was drawn from her because the music had "so affected her." Recital pianists who think of playing before impressionable American ladies had better be careful about the selection of their pieces. I would suggest that they begin with "Take, oh take, those lips away."

The piano through the wall of the jerry-built house is bad enough, in all conscience, but the gramophone in the same situation promises to add a new terror to life. I know more than one harassed brain-worker who is being driven to the verge of insanity by this modern distractor of the aural sensibilities. There is a story told of an illustrious pianist who was once taken to hear one of the demonish things at work. The shopman, flattered by the presence of the virtuoso, outdid himself in a careful explanation of the mechanism of the invention. "This is the way you start it," he said, and the strident din filled the music saloon. The shopman smiled complacently, but horror and suffering were evident in the eyes of the virtuoso. Struggling with a palpable desire for flight, he finally managed to gasp: "And ees there perhaps some way to stop eet?" Alas! in your neighbour's house there is no way to stop it:



Readers who make a study of hymnology may like to have their attention directed to an interesting volume of "Hymns by Horatius Bonar," just published by Mr. Henry Frowde. Mr. H. N. Bonar, who prefaces the book by a biographical sketch, reckons that his father wrote close upon 600 hymns. But only 160 are gathered together in this selection. The number includes all the best of the author's hymns, with "I heard the voice of Jesus say," and some others in facsimile. It may be noted that the editor takes occasion to protest against the mutilated versions of Dr. Bonar's pieces which have been published in certain popular hymn-books, sometimes with the addition of "tinkling choruses." This is the special cross of the hymn-writer again. Dr. Bonar, it appears, had a rare gift of fun, though he sternly repressed it in public, and also some talent in sketching. When he was drafting out a hymn he would often, half unconsciously, draw humorous profiles of imaginary faces on the margins of his manuscript. These sketches look rather incongruous in the facsimile of "I heard the voice of Jesus say," which is beset with half a dozen decidedly comical faces. It is altogether a pleasant impression that Mr. Bonar gives of his father: one which shows that he was much more of a humanist than is commonly supposed, and that a certain High

Church lady at Torquay was very wide of the mark, psychologically as well as historically, when she said in astonishment, on being introduced to a member of Dr. Horatius Bonar's congregation, "What! is Bonar the hymn-writer still alive? I always understood he was a mediæval saint."

I confess myself to being a great admirer of Bonar's hymns. My favourites are "A few more years shall roll," set to poor Martin's befittingly solemn "Leominster," and the yearning, ecstatically tender "When the weary seeking rest," with Callcott's fine tune introducing Mendelssohn for the refrain. And then we have the grand Communion hymn, "Here, O my Lord, I see Thee face to face"; the brief but beautiful "O Love that casts out fear"; "I lay my sins on Jesus"; "Thy way, not mine, O Lord"; and many more. What a debt we owe to the great hymn-writers! Dr. Bonar was a minister of the Free Church of Scotland in Edinburgh. He presented the strange spectacle of an author whose hymns have passed into use in nearly every section of the Church, but whose own congregation refused to allow hymns at all, and rigidly adhered to the metrical psalms and Scottish paraphrases.

J. CUTHBERT HADDEN.

Church Orchestras.

BY T. R. CROGER.

IN olden times every church and chapel in the land had its little orchestra that led the praise of the congregation. Many of the churches were the proud owners of several instruments that had been played upon by generation after generation. In other instances the instruments were the property of the individuals who used them. My grandfather sat in "the music pew," and played the 'cello in Wesley's Chapel, City Road, and at one time the instrument was in my possession. The fact of the old associations seemed to me to make it of more value than it would otherwise have been.

Doubtless many of the older instruments that we meet with from time to time have done service in the cause of religion. I knew of one old 'cello with short neck and a ring screwed into the top of the back; it was, no doubt, used by the monks in their processions, hence the ring to sling it up by. I felt quite grieved when one day I was asked to purchase, or sell for a chapel, a set of instruments that had been in use for at least two hundred years, that the money obtained might be spent upon an American organ, the effect of this transaction being to silence all players except the organist. Let us think of what has been lost by the banishment of every instrument but one. Although it is proper that the musicians should give their first thought and first service to their church, it should

be remembered by others (who do not play) that the performers give their aid in brightening the lives of villagers and those who live in small towns by the cultivation of instrumental music.

Now, there appears to be a disposition to accept everything that is pure for the service of the church. In the "good old times" we whitewashed our churches and made them as plain as possible, that "simplicity," and not "beauty" should prevail. Now every church or chapel is made pleasing to the eye; it is even warmed, and furnished with cushions, a condition that our Puritan fathers would have strongly resented. The aid of music is now more fully recognised than it has been for a long time past, and it is fitting that we should bring all our gifts, including our orchestral instruments, and still more—very much more—our ability to make them produce sounds that shall help the minister in his work. It is most important that our churches should not be turned into rooms for Sunday practice; that is to say, those who play in our services must be capable of doing justice to their chosen work, and not become a stumbling block by reason of insufficient skill. Nothing is so distracting as bad music to refined and cultured minds.

Then one word as to the choice of works to be played. I have known a programme made up of stage music, associated in the minds of all

musicians with stage plays. I have seen Weber's "Invitation to the Waltz" put down for Sunday music, and even remember a set of waltzes having a piece of tissue paper pasted over the title, that it should not be noticed! The reader may say that this is a strong argument against the use of the orchestra, but that is not so; it is only an argument against want of judgment or even indifference in

the choice of music. There is nothing to prevent an organist doing the same thing, except his sincerity, and that quality is just as precious to the orchestral man as to the other.

I hope that the worthy practice of suitable music may be a great and lasting aid to our churches. Of really suitable music there is (like the making of books) "no end."

Our Choir.



OUR minister says there are choirs and choirs, and he ought to know, for he peregrinates enough. Our choir sits, not like patience, but like perfection on a monument. It is a perennial theme of conversation. The minister cracks it up at tea meetings; church members wax enthusiastic over its many distinctions; whilst at afternoon teas, those gossiping gatherings of elect ladies, tongues run fast in laudation of its singular merits. Indeed, gentle reader, it is the choir *par excellence*.

As I write, my bosom swells with pardonable pride. I remember the choir at Z— (no, not Zion). It was the minister's daily despair, the congregation's weekly cross, the organist's perpetual disappointment. Every Sunday morning the service began with a very small remnant, perhaps one bass, one soprano, one contralto, and two tenors. A hymn was sleepily sung, and then, under cover of a short prayer, a tenor or bass would rush up the aisle, and a soprano and two or three contraltos would rustle into their seats. When the anthem was being sung there would be a further rush of belated musicians just in time to swell the "Amen." We never knew how many would be in attendance until the last verse of the hymn before the sermon. Even then a gasping vocalist would rush into church, gaze wistfully at the far-away choir stalls, calculate whether he or she could reach the coveted place before the minister announced his text, hesitate, move forward, drop into the nearest pew, and then express regret at being a little late, because "I did not hear the milkman this morning." Our choir is always punctual.

Ah! The more I muse the more my bosom heaves. There is a choir at A— of over twenty members. But there a person may be a member and not an attender, as is the case at our club. Some of these members are present eight or ten times a year, others much more frequently. It was here that a testimonial was presented to one member for "regular attendance and great devotion to the work of the choir." His average was three times—not Sundays—a month. When the minister and deacons in a moment of mistaken zeal suggested more consistent attendance, they were met with the self-sacrificing statement, "We are a voluntary choir, and you can't expect us to come as

though we were paid." When it was intimated from the same high quarter that those who did not attend at least once a day should be dismissed, the whole choir threatened to resign, except John T—, who said he had "sat in th' same seat for forty year, an' aw shannot move for nobody till th' promotion comes to th' Choir above." It had been the common opinion for a quarter of a century that John's place was in the pew. Our choir adds to punctuality—regularity.

I have come to the conclusion after much careful and patient observation that practice is the sovereign test of choirs. I remember a choir that never practised. Of course, time was allowed for this necessary exercise, but, like most doctor's physic, it was never taken. The programme was as follows: "General conversation" by young people of both sexes; "Hymn" by half of those present, they being half the choir; "Explanation by the conductor," usually to the effect that "time flies, and we will take the anthem at our next rehearsal." Like a celebrated Government, this choir always "muddled through" when Sunday came. Not so our choir. It added punctuality—regularity, and to regularity—diligence.

The most remarkable assertion about our choir must come now, and when made I shall hastily retreat. The cynic will sneer, and the average reader will be unbelieving, but the plain, blunt truth must be written. Shall I ever forget my experience with a certain choir which I dare not name? Resignations! They pelted the poor bewildered officials like hailstones. When — was not asked to sing the solo she resigned. When — found — in his seat on two successive Sundays he resigned. When the minister spoke publicly of —'s untiring services in the choir, four other members, three women and a man, resigned. When two young people with melodious voices, but of the labouring class, were introduced into the choir, three resigned. Indeed, there was a perpetual exit. In our choir there are no jealousies, no quarrels, no hasty resignations. Politeness in its essence is there. "Will you take the solo next Sunday?" asks the leader, and the lady or gentleman will be pleased to do so or to listen. The harmony is as it should be. Our choir has added to punctuality—regularity, to regularity—diligence, and to diligence—charity.—*The Christian World.*

Music at Whitefield's Tabernacle, Tottenham Court Road, W.



THE recent establishment of "Whitefield's" as an Institutional church has caused very widespread interest among the churches, and rightly so. The church had fallen upon days of decline, with a splendid building but a dwindling company of members. Heroic efforts had been made by former pastors to revive the church—efforts which, undoubtedly hastened the end of Rev. J. Jackson Wray's life, and broke down his successor, Rev. George Suttle, who, however, had the satisfaction of building the present church and Toplady Hall. The London Congregational Union having undertaken the responsibilities of the situation were more than fortunate in securing Rev. C. Silvester Horne, M.A., as Superintendent. Under his genial and gifted sway, the Church is well filled at each of the three Sunday services: there are also many active societies meeting during the week. Special efforts are made to attract the young people from the neighbouring business establishments, and anyone who knows the dreariness of a "living-in" Sunday, can readily understand what a haven of refuge Whitefield's has become under the new regime. "Social hours," before and after the evening service, provide their own attraction, and the whole is marked with a refreshing spirit of friendliness, which is a very valuable adjunct to the labours of Mr. Horne and his assistants—foremost among whom are to be placed the "resident Assistant Superintendent," Rev. James Holmes.

When the first Tabernacle was erected by Rev. George Whitefield in the height of the religious Revival of the eighteenth century, it was to accommodate the crowds of worshippers who could not journey citywards. Its founder naturally took the greatest interest in the work carried on, and some of his letters to Lady Huntingdon and others record his desires respecting it. "A wide door seems to be opening at Tottenham Court Chapel," he wrote,

"Oh, that it may be a Bethel, a house of God, a gate of heaven. I believe it will." Seeing the crowded congregations listening spellbound to the crisp and clear presentation of the truth, one is bound to think that the desires uttered over a century ago are finding their fulfilment to-day. It is recorded of a certain ship-builder who used to attend the ministrations of Mr. Whitefield, that during the sermon at the Parish Church he was able to build a ship from stem to stern, but while listening to Whitefield could not lay a single plank. It would indeed be a matter of difficulty to "build a ship" while

under the influence of Mr. Horne's addresses, and in that regard he is "in the succession."

In all the work at Whitefield's, music forms a very prominent feature, and in Mr. F. Harold Hankins Mr. Horne has a most efficient co-adjutor. Mr. Hankins has been associated with the work at Whitefield's, for nearly twenty years—a period which covers many of the changes which have fallen upon the Church. Mr. Hankins commenced his duties while the pastorate was held by Rev. J. Jackson Wray, who had the unpleasant experience of seeing the church condemned as being unsafe, and having to arrange for a temporary iron church on the site. Services were held in a



MR. F. HAROLD HANKINS.

public hall during the period of expulsion. During the pastorate of Rev. Mr. Suttle a second iron church was found to be necessary, with a consequent need for a fresh home, and for a year the church met in the Drill Hall in Store Street. The present building was opened with great rejoicing by the late Dr. Parker. The years of unrest had by no means interfered with Mr. Hankins' capabilities as Director of the Music, or in any way diminished his deep interest in Whitefield's and its work, but he was naturally glad to have an enlarged sphere with happier surroundings.

On the advent of Mr. Horne the character of the service was changed, and music was given a much more prominent place therein; and to the new opportunity Mr. Hankins brought his inter-

est and musical genius to the satisfaction of all concerned. The morning services are much the same as the usual Church service—the Congregational Hymnal is used, and hymns and chant are the features. An anthem was sung during the collection (taken before the sermon), on the occasion of our visit—Hopkins' "Lift up your heads"—showing evidences of careful training and intelligent response thereto. The hymns were: "Hark, the glad sound," Lynch's "The Lord is rich and merciful," to "Peter-sham" (this was the "children's" hymn), "My heart to Thee I give for aye," and Chant No. 147. Mr. Horne's sermon was, as always, a means of uplifting. The closing hymn furnished an experience of a unique order—the singing of "Rock of Ages," within a few feet of the spot that holds the mortal remains of the writer of the immortal stanzas. The memories and associations connected with the hymn were vividly in mind during its progress—how it had helped the many, from the Prince to the peasant. It was often asked for and quoted by the Prince Consort during his last illness. Mr. Gladstone translated the lines into Latin, and it is safe to say that no hymn holds a place in the affection of the English-speaking race like "Rock of Ages." Its author has been described as "no poet or inspired singer. He climbs no heights. He sounds no depths"; but learned critics will not destroy the comfort afforded to many a troubled one by the recital of this "living and dying prayer." The authorities at Whitefield's have very appropriately named the lower Hall, "Toplady Hall," and exhibited therein is the plate from the decayed wooden coffin which inclosed the leaden casket (still intact), containing the body of the dead poet. A brass cross in the floor marks the place of burial, and a suitable memorial tablet is affixed to the wall near by.

The evening services at Whitefield's are more of a "mission" character. For half an hour before the service, Mr. Hankins' orchestra—a talented company of about twenty players—discourse sweet music (no empty compliment here) which is announced on the service paper. A recent programme included Mozart's Symphony in C (1st and 2nd movements), and the selection is always of a high class. A vocal solo is also rendered during the "half-hour"—a safe item, seeing that the church is filled before the time of commencement of the "Choir and Orchestra Service." The hymns are of a popular character, and one is usually selected from "Sankey." A Litany, with choral response, and a prayer to be repeated by all, are also included, and the service closes with a vesper hymn. The soloist sometimes takes a portion of one of the hymns, in addition to a solo during the service proper. The congregational singing, which is marked in its heartiness in the morning, is much more so at night—the choir having little to lead when all are intent on "taking part."

A few minutes with Mr. Hankins after the service was instrumental in revealing a very modest demeanour, which sought to hide the splendid services which have been and are being rendered in connection with "Whitefield's" music. Mr. Hankins is Professor of the Pianoforte at the Guildhall School of Music, and for six years has been Honorary Secretary and Member of Council of the London section of the Incorporated Society of Musicians, having been elected a member in 1891. Four years ago he was elected a Practical Examiner of the I.S.M., and is frequently travelling to various parts of the country in discharge of the duties of his office. In 1891 Mr. Hankins was elected a Member of the Royal Society of Musicians, and is also a Member of the "Savage" and "Arts" Clubs. The memorial to Dunstable, recently erected in St. Stephen's, Walbrook, was a project in which Mr. Hankins took great interest, as also the erection of identifying tablets on the houses of the late Sir Arthur Sullivan and other eminent musicians. We found Mr. Hankins organless—the erection of a new organ being now in progress—the deficiency being supplied by a "Mustel" organ, grand piano, and his orchestra. The new instrument is to be opened in the early months of the New Year. At the same time the reconstituted choir will fill the allotted seats—a limit of forty first-rank amateur voices being the objective. A reserve of willing helpers, who will qualify for the choir proper, will be on hand. The choice orchestra was found to be largely leavened (in the good sense), by members of the London Symphony Orchestra, who are found in sympathy with Mr. Hankins and his high ideal of aiming for the very best music obtainable. Mr. Hankins is also fortunate in having the assistance from time to time of many of our most eminent vocalists, including such artistes as Mr. Charles Knowles, Mr. Dan Price, Mr. William Green, Mrs. John Watt, etc., etc. The Choir Secretary, Mr. W. R. Catchpole, has been with him all through his years of service, while Mr. Alton Jones renders efficient aid in the Orchestra secretaryship. The afternoon service is served by a male voice choir, under the able direction of Mr. E. M. Davies. The work at Whitefield's is encouraging to a degree, and it is recognised by all that the musical portion is no mean factor in the success which is being attained. It is fitting to reproduce a sentence from another letter of the founder's: "Every day produces fresh accounts of good being done." As then—so now.

THE NONCONFORMIST CHOIR UNION.

An adjourned meeting of the Council was held at 27, Finsbury Square on December 21st, to receive the report of the sub-committee appointed to take into consideration the suggested alteration of rules. Mr. Alexander Tucker presided. The new rules were laid before the Council, which, after some discussion, were adopted with a few amendments.

"FU

Sopra

Alto

Teno

Bass



"FESTIVAL" ANTHEM No 39.

CHRIST IS RISEN FROM THE DEAD.

Full Anthem for Easter.

Sir GEORGE J. ELVEY, Mus. Bac.

LONDON: "MUSICAL JOURNAL" OFFICE 29, PATERNOSTER ROW. E.C.

PRICE 1^d

$\text{♩} = 88.$

Soprano. Christ is ris - en from the dead, is ris - - - - -

Alto. Christ is ris - en from the dead, Christ is ris - - - - -

Tenor. Christ is ris - en... from the dead, Christ.... is...

Bass. Christ is ris - en from the dead, Christ is... ris - - en

- - - - - en; Christ is ris - - en from the dead, Hal - le -

- - - - - en, Christ is ris - en from the dead, Hal - le -

ris - - en,.... Christ.... is ris - en from the dead, Hal - le -

Christ is... ris - - - en, Christ is ris - en from the dead, Hal - le -

lu - jah, Hal - le - lu - jah, Christ is ris - en from the

lu - jah, Hal - le - lu - jah, Christ is ris - en from the

lu - jah, Hal - le - lu - jah, Christ is ris - en from the

lu - jah, Hal - le - lu - jah, Christ is ris - en from the

dead, is ris - en from the dead. Christ is ris - en from... the dead.

dead, Christ is ris - en from the dead, is ris - en from the dead.

dead, Christ is ris - en from the dead, is ris - en from the dead.

dead, Christ is ris - en from the dead, is ris - en from the dead.

$\text{♩} = 69. \text{A little slower.}$

In that he died, in that he died he died... un - to sin

In that he died, in that he died he died un - to sin...

In that he died, he died, ... he died un - to sin...

In that he died, he died, he died un - to sin

A little slower.

the
the
from the
the

once, In that he died, he died... he died... un-to

once, In... that he died, he died, he died un-to

once, In that he died, he died, he died un-to

once, In that he died, he died, he died un-to

dead.
he dead.
he dead.
dead.

The same time as before.

f sin once, But in that he liv-eth, But in that he liv-eth,

f sin once, But in that he liv-eth, But in that he

f sin once, But in that he liv-eth, But in that he

f sin once, But in that he liv-eth, But in that he

he liveth un-to God, he liveth, liv-eth... un-to God, he

liv-eth, he liv-eth, he liv-eth un-to God,

liv-eth, he liveth un-to God, he liv-eth... un-to God,

liv-eth, he liveth un-to God, he liv-eth un-to God,

liv - - - eth, liv - eth un - - to God. Christ is ris - - en

he liv - eth, liv - eth un - to God. Christ is ris - - en

he liv - eth, liv - - eth un - to God. Christ is ris - - en...

he liv - eth, liv - eth un - to God. Christ is ris - - en

from the dead, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

from the dead, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

.... from the dead, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

from the dead, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, Hal - le - lu - jah.

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On Expression Marks in Tune Books.

By J. R. GRIFFITHS, MUS.BAC.



STRIKING feature of the new edition of Hymns Ancient and Modern is the absence of expression marks therein. This is the more noticeable when we remember that for nearly thirty years these signs have occupied a place in this popular Hymnal. Obviously, the inference is that such signs are to-day considered unnecessary, or the editors would by no means sanction such a great and costly change. But upon what grounds could they be considered unnecessary? The question at the present moment is opportune, and possibly a few words on the subject may be welcome. Let us, however, first trace the rise of this custom of adding marks of expression to hymnals.

So far as the writer has noticed, this custom has not been at all general until the three last decades of the nineteenth century. Leaving out of account the many tune books which had no hymns at all, and those in which only the first verses of hymns were printed, and confining ourselves entirely to those tune books where the hymns are printed in full, we find that the following representative hymnals of last century had no expression marks at all: Goss' Parochial Psalmody (1826), Hullah's Psalter (1843), Helmore's Hymnal Noted (1852), Blew and Gauntlett's Church Hymn and Tune Book (1852), Mercer's Church Psalter (6th edition, 1857), and Hymns Ancient and Modern (1st edition, 1861). Nor are there to be found expression marks in Chope's Congregational Hymn and Tune Book (1862), Turle's Psalms and Hymns for Public Worship (1863), Steggall's Hymns for the Church of England (1865), Borthwick's Supplemental Hymn and Tune Book (1867), Alford's Year of Praise (1867), Appendix to Hymns Ancient and Modern (1868), Hopkin's Temple Church Choral Service (1868), Hullah's Hymnal (1868), Aylward's Sarum Hymnal (1869), and Bickersteth's Hymnal Companion (1870). So far as the last two hymnals are concerned, it is somewhat interesting to notice that each of them contains a few tunes to which expression marks are added. Thus, in Aylward's book we find that the tune to hymn 133 ("Hark! the voice of love and mercy") has at strain five the direction "*pp*, last verse *f*," to accommodate the words "It is finished" and "Alleluia," respectively; and the sign "*cres*" is similarly attached to strain six. Apart from these, and a few other exceptional cases, we find that until we reach the seventies of last century, it was not the general custom to add such signs as *p*, *pp*, *f*, *ff*, *cres*, *dim*, etc., to the hymnal.

But let it not be thought that no attempt had been made to obtain expression in hymn singing previous to the eighth decade. John Curwen, in his "Singing for Schools and Congregations: a grammar of vocal music" (1848), suggested a plan which we will describe in his own words. Referring to the use of various kinds of type as a means of showing expres-

sion, he says, on p. 14: "It is proposed that CAPITAL LETTERS in printing, or double lines under the words in writing should distinguish words to be sung *louder* than others; that *italic letters* in printing, or a single line under the words in writing, should indicate *softness*." On p. 23 he prints three verses of the hymn "Let us with a gladsome mind," as showing his application of the system; and as they form an early instance of attempting to gain expression in hymn singing, by means of signs, we have pleasure in reproducing them for our readers. Omitting a few signs to denote accents these verses were as follows:

Let us with a gladsome mind
Praise the Lord for He is kind,
FOR HIS MERCIES SHALL ENDURE,
EVER FAITHFUL, EVER SURE.

He with all comMANDing MIGHT
FILLED the new-made WORLD with light,
FOR, etc.

He hath with a piteous eye
Looked upon our misery,
FOR, etc.

From a remark in another work, which we shall presently quote, this system was applied in Curwen's Child's Own Hymn Book (1855), but the writer has not seen a copy. It was also applied in Curwen's Sabbath Hymn and Tune Book (1859), where the majority of the hymns appear in the three varieties of type just indicated. In 1861 he brought out a second edition of this latter book, and in the prefatory "Notice to the Singer" we find three sentences worthy of quotation, two as describing in a nutshell the whole value of expression marks, and the third as giving a clue to the origin of this mode of showing expression. "If the singer feels that he can give the proper emotional and musical expression to the hymns, without any assistance, let him pay no attention whatever to the *Italic* or CAPITAL letters in which portions of the hymns are printed. . . . The emotional commentary, which our type supplies, is not meant to dictate but to help. These type marks for expression were first adopted in the 'Grammar of Vocal Music,' A.D. 1848, and in the 'Child's Own Hymn Book,' A.D. 1855."

This varied-type system is partially applied in "Anthems, Canticles, and Hymns" (1864), and in its successor, "The Office of Praise" (1870). In these books only two types are used—the ordinary and the italic—and a footnote appears on p. 7 as follows: "N.B.—The words in *Italics* to be sung softly."

We now approach the class of hymnal with which we are familiar, viz., those in which expression marks like "*p*" and "*f*" are added to the hymns. So far as the writer has observed, the first important tune book in which such signs appear is Barnby's Hymnary (1872). The signs are most judiciously added, and, in addition, there are metronome indi-

cations given to denote the pace at which each hymn should be sung. Two years afterwards appeared Sullivan's "Church Hymns" where, in the preface, we read that thanks are accorded "to the Rev. W. Walsham How . . . for his kindness in undertaking the work of inserting the Expression Marks." In 1875 came the revised and enlarged edition of Hymns Ancient and Modern, and the following remark occurs in the preface: "Other improvements will be noticed . . . the marks of expression added to the words." Viewed in the light of the recent edition, this word "improvement" is just a little diverting!

The three works just mentioned were, of course, intended for use in the Episcopal Church. The "improvement," however, spread to the Free Church hymnals. Thus in 1883 it was introduced in Church Praise. In 1885 it is found in Dr. Allon's Congregational Psalmist Hymnal; in 1887 in the Congregational Church Hymnal; in 1898 in the Church Hymnary; and in 1900 in the Baptist Church Hymnal.

But the "improvement" seems destined to be of short duration. The two important hymnals just recently issued, viz., the Methodist Hymn Book and the new Hymns Ancient and Modern, have dispensed with expression marks entirely. In the former of these two books there is a prefatorial note to the effect that the committee "has purposely avoided the general insertion of marks of expression, judging it better that organists and choirs should themselves interpret the spiritual and musical meaning of hymns and tunes."

Now let us approach the question, are expression marks helpful or not? If the writer may be pardoned for referring to his own practice, he must confess that he never looks at them. In fact, he purposely avoids them, preferring to be free to interpret a hymn in the light of the circumstances of the moment. For it must have occurred to many readers interested in this subject that it is quite possible to interpret a hymn one way one Sunday and another way the next. Take, for instance, the hymn already alluded to, "Hark! the voice of love and mercy." In the hymnal quoted (Aylward's, 1869) the words "It is finished" are intended to be sung *pianissimo*; but in the same hymn in Curwen's Sabbath Hymn and Tune Book (1861) they are printed in capitals, to be sung *loudly*! In the first case the Saviour's dying words are treated tenderly and lovingly; in the second prophetically, as indicating the end of all that is sad and sinful. In this and numerous other instances a stereotyped form of expression is positively fettering and hurtful.

In the writer's opinion expression marks are totally ignored by all experienced organists and choirmasters; and it seems to him that the only way in which they are useful is that of educating young organists and choir-trainers in the important point of expression and in indicating the broad outlines in which that expression should be directed musically. Until an organist's taste is formed he can doubtless learn much from expression marks. But when, in the words of Curwen, "he can give

the proper emotional and musical expression to the hymns without any assistance, let him pay no attention whatever" to any "emotional commentary" which is "not meant to dictate, but to help."

Recital Programmes.

BRADFORD.—In West Bowling Wesleyan Chapel
by Mr. W. T. Crossley, A.R.C.O. :—

Festive March	Smart
Air with variations	Haydn
Cantilene Pastorale	Guilmant
Toccata in G	Dubois
Cantilene in A flat	Wolstenholme
March from Athalie	Mendelssohn

ILFORD.—In Goodmayes Congregational Church, by
Mr. Leonard C. F. Robson :—

Fantasia and Fugue in A Minor ..	Bach
Chanson d'Été	Lemare
Cantilene Pastorale	Guilmant
Toccata in G	Dubois
Cantilene in A flat	Wolstenholme
Salut d'Amour	Elgar
Chant Pastorale	Dubois
Allegro Moderato	Handel
Offertoire in D Minor	Batiste

BATTERSEA.—At Battersea Polytechnic, by Mr. J. P.
Attwater, F.R.C.O., L.R.A.M. :—

Symphonie Pathétique (No. 6) ..	Tschaikowsky
Allegro Con Grazia (♩ rhythm)—Adagio Lamentoso.	
Chant Sans Paroles	"
Chanson Triste	"
Casse-Noisette (Nut-Cracker) Suite ..	"
Romance, F. Minor	"
1812 Overture	"

POPLAR.—In the Wesleyan Church, East India
Dock Road, by Mr. J. Harold Soul :—

Marche aux Flambeaux	Scotson Clark
Le Guerrier En Route	J. C. Dunster
The March in "Scipio"	Handel
Hallelujah (Chorus from the "Mount of Olives")	Beethoven
Gloria (12th Mass)	Mozart
Largo	Handel
Postlude in G	D. R. Munro
Intermezzo	Bruce Steane
Andante Con Moto	John P. Attwater
Meditation in B Flat—An Evening Song (No. 1), Op. 3, No. 2 ..	James Lyon
An Idyll (No. 1 in E Major), Op. 3, No. 3	"
Introduction, Variations and Finale, on the Hymn Tune "Bemerton" ..	Ernest Smith, F.R.C.O.
Caprice	Millward Hughes
Toccata, Op. 8, No. 2	James Lyon

CHIPPENHAM.—In the Primitive Methodist Church,
by Mr. Roland White :—

Overture to the Occasional Oratorio ..	Handel
Andantino in D flat	Lemare
Toccata	Dubois
Allegretto	Wolstenholme
Coronation March ("Le Prophete") ..	Meyerbeer

HECKMONDWIKE.—In Upper Independent Chapel,
by Mr. F. W. Burnley :—

Introduction and Allegro from the First	
Organ Sonata	<i>Guilmant</i>
Air varied (F Sharp Minor)	<i>S. S. Wesley.</i>
Andantino Pastorale ("Venite in	
Bethlehem") (No. 4 of Six Organ	
Pieces for Christmas)	<i>W. T. Best</i>
March for a Church Festival	"
Romance Sans Paroles ("Simple	
Aveu")	<i>F. Thomé</i>
Fantaisie (E flat Major)	<i>Saint-Saëns</i>

OLDHAM.—In Wesley Chapel, by Mr. William
Lawton :—

Sonatto No. 1	<i>Mendelssohn</i>
Pastorale in G	<i>Salomé</i>
Cantilene in A Minor	"
March in E flat	"
Fantasia, "Aurelia"	<i>Dernaley</i>
Overture, "William Tell"	<i>Rossini</i>
Funeral March and Hymn of Seraphs	<i>Guilmant</i>
Hungarian March	<i>Liszt</i>

HOLLINWOOD.—In Mission Hall, by Mr. William
Lawton :—

Overture Semiramide	<i>Rossini</i>
Emperor's Hymn	<i>Haydn</i>
Concerto (Cuckoo and Nightingale) ..	<i>Handel</i>
Salut d'Armour	<i>Elgar</i>
Gavotte Modern	<i>E. H. Lemare</i>
Fantasia, Storm	<i>Lemmens</i>
Hungarian March	<i>Liszt</i>
Military March	<i>Wely</i>

HECKMONDWIKE.—In Upper Independent Chapel,
by Dr. A. L. Peace :—

Overture to "Samson"	<i>Handel</i>
Larghetto and Finale, from the Clarinet	
Quintet	<i>Mozart</i>
Prelude and Fugue, E Major (Vol. 3,	
Peters' Edition)	<i>J. S. Bach</i>
March Funèbre et Chant Sérapique ..	<i>A. Guilmant</i>
Magnificat for the Organ (No. 1) ..	<i>E. Lemaigre</i>
Sonata Da Camera, No. 2	<i>A. L. Peace</i>
The "Schiller March"	<i>Meyerbeer</i>
Prelude and Fugue, on the name	
Bach	<i>J. S. Bach</i>
Adagio from the Symphony in C, No. 1	<i>Haydn</i>
Offertorio, E flat Major	<i>G. Morandi</i>
Andante, B flat, Major, from the Sym-	
phony No. 1	<i>A. Romberg</i>
Military March, "Pomp and Circum-	
stance"	<i>Sir E. Elgar</i>
Largo in G	<i>Handel</i>
Minuet and Allegro, from the Second	
Oboe Concerto	"
Fantasia on the Hymn "O Sanctissima"	<i>F. Lux</i>
Marche Cortège, "La Reine de Saba"	<i>Gounod</i>

STOKE NEWINGTON.—In the Presbyterian Church,
by Mr. Harold E. Darke :—

Sonata (Allegro, Appassionato, An-	
dante)	<i>Basil Harwood</i>
The Question	<i>Wolstenholme</i>
The Answer	"
Fantasia in E flat	<i>Saint-Saëns</i>
Largo (from the "New World" Sym-	
phony)	<i>Dvorak</i>
Imperial March	<i>Elgar</i>

OLDHAM.—In the Independent Methodist Church
by Mr. W. H. Gater, Mus. Doc. :—

Occasional Overture (Introduction,	
Allegro, Adagio, March)	<i>Handel</i>
Andante (with variations) Op. 81 ..	<i>Mendelssohn</i>
Prelude and Fugue in G	<i>J. S. Bach</i>
Prière	<i>Lemaigre</i>
Berceuse	<i>Guilmant</i>
Alla Marcia (Sonata 2)	<i>Dr. H. L. Peace</i>
Variations on "Jerusalem the Golden"	<i>Dr. Spark</i>
Benediction Nuptiale	<i>A. Hollins</i>
Intermezzo	"
Prelude, Minuet, Toccata	<i>Boellmann</i>

BIRKENHEAD.—In Hamilton Memorial Presbyterian
Church, by Mr. W. Maynard Rushworth :—

Grand Chœur	<i>Salmoe</i>
Adagio	<i>Hopkins</i>
Offertoire	<i>Grisson</i>
Andante	<i>Rea</i>
Toccata	<i>Widor</i>
Festal March	<i>Best</i>

BRUTON.—In the Congregational Church, by Dr
O. A. Mansfield :—

Maestose e Fughetta in D	<i>O. A. Mansfield</i>
Andante in D	<i>Ed. Silas</i>
Canto Drammatico in G Minor	<i>J. L. Roedel</i>
Sonata No. 2 in C Minor	<i>Mendelssohn</i>
March on a Theme from Handel	<i>Guilmant</i>
Andante in F	<i>H. Smart</i>
Offertoire, D Minor	<i>Batiste</i>
Alla Marca in B flat	<i>O. A. Mansfield</i>
Cantilene Pastorale	<i>Guilmant</i>
Overture in F	<i>Vincent</i>
Pastorale in G	<i>Merkel</i>
Hallelujah	<i>Handel</i>

WARRINGTON.—In Bold Street Wesleyan Church
by Mr. S. L. Covey, F.R.C.O. :—

Christmas Offertorium	<i>Lemmens</i>
Prelude and Fugue in C Major	<i>Bach</i>
Sonata in E flat Minor	<i>Rheinberger</i>
"At Eventide"	<i>Bruce Steane</i>
"Adeste Fideles," Variations and	
Fughetto	<i>Oake</i>
Prelude Fugue in C Minor	<i>Mendelssohn</i>

EDMONTON.—In the Congregational Church, by Mr.
A. E. Bettys :—

Fugue in C	<i>Bach</i>
Ave Maria, "Meditation"	<i>Gounod-Bach</i>
Allegro Pastorale	<i>Capocci</i>
March in C	<i>J. B. Calkin</i>
Berceuse	<i>Duncan</i>
Offertoire in A	<i>Lemmens</i>

ABERDOVEY.—By Mr. Caradog Roberts, F.R.C.O.

Overture to Dicht'r und Bauer	<i>Suppé</i>
Fantasia on "Diniweidrwydd" (an old	
Welsh Hymn Tune)	<i>Caradog Roberts</i>
Cantilene Pastorale	<i>Guilmant</i>
Offertoire in G	<i>Wely</i>
Elevation in A flat, Fugue in D	<i>Guilmant</i>
Grand March (Introduction to the 3rd	
Act of "Lohengrin")	<i>Wagner</i>
Hallelujah Chorus	<i>Handel</i>

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. S. L. Coveney, F.R.C.O.

METROPOLITAN.

CITY.—On Tuesday, the 13th December, a very excellent performance of selections from Handel's "Messiah" was given in the City Temple under the direction of Mr. A. J. Hawkins, who as a conductor is always successful. The choir was composed of 150 picked voices from the choirs of different London churches. The conductor's control was very apparent in the difficult chorus, "All we like sheep," which went exceedingly well. The skilful accompaniment of Mr. Fountain Meen greatly helped the performance. Mr. Meen had the distinction of receiving quite an ovation from the audience when he returned to his seat after the interval. The soloists were Miss Winifred Marwood, Miss Hester Kimball, Mr. Bertram Pearce, Mr. Frederick B. Ranalow, each of whom sang their part in good artistic style. John Morgan Richards, Esq., took the chair.

ENFIELD TOWN.—In connection with a very successful bazaar and sale of work, on behalf of St. Paul's Presbyterian Church, some admirable choral and orchestral music was rendered. The musical arrangements were of a very fine order. Mrs. Andrew Hill's private stringed orchestra of sixteen talented performers at frequent intervals delighted the company with some superb playing upon each day of the bazaar. Mrs. A. Hill personally conducted, and Miss R. Hill, Miss Hedgcock, and Miss Flora Seamer were the leading violinists. The evening concerts, held in the Great Hall and Smaller Hall alternately, were a special feature, and in these Miss Flora Seamer (soprano), Miss Pavey, Miss Ursula Bliss, Mrs. Watson (contralto), and Mrs. Cook, in conjunction with Mr. Edgar Willis (baritone), all encored, really distinguished themselves. The following also took part: Mrs. Cook, Mrs. Watson, and Messrs. E. Hobbs, A. Cole, S. Beaven, R. Seamer, A. Newman, J. Neville Lloyd, N. S. Wainwright, P. W. Runciman. Throughout the concerts Mr. Rayfield Seamer most ably conducted all the numbers, whilst the pianoforte accompanists were Miss Mabel Hill, Mr. W. Trussler, and Mr. A. E. Nickolds, to whom much credit is due. Mr. R. Seamer has been conductor of St. Paul's Church choir, and Miss Mabel Hill the organist from the establishment of this new and prosperous religious community.

KINGSTON-ON-THAMES.—The performance of "The Messiah" by the choir of the Congregational Church drew a large congregation to that place of worship on November 30th. Under the experienced direction of Mr. G. Eaton Hart, the choir has developed and improved by leaps and bounds, and during the course of the last two or three years has given evidence of its powers in public. Never previously, however, have the members attempted anything so ambitious as Handel's chef d'œuvre, and no little interest was aroused in local musical circles as to how they would acquit themselves in this exacting work. The result exceeded the most sanguine anticipations. True the choir was not large, but it was powerful enough for the size of the building, and the members made up in quality what they lacked in numbers. Mr. Eaton Hart, to whose

admirable conductorship was due so much of the success achieved, had carefully balanced his force of vocalists, and a fine volume of tone was produced by the ensemble. The majestic choruses, rendered with true intonation, and with due regard to the spirit of the words, the long and in some instances tiring runs were well sustained, while the "leads" were taken up with commendable precision. Madame Edwardes had been announced as the soprano soloist, but she was unfortunately prevented from fulfilling her engagement owing to a cold. At the last moment Miss Lily Hart consented to step into the breach, although she, too, it was stated, was suffering from throat trouble. This fact was not, however, discernible in her singing, and she scored a big success, especially in her rendering of the devotional aria, "I know that my Redeemer liveth." Miss Ethel Spark was the contralto, and she infused reverential feeling into the expressive solo, "He was despised." The tenor solos were safely entrusted to Mr. Samuel Masters, who gave a superb delivery of the air, "Thou shalt break them." Mr. Lawrence Harewood undertook the bass solos, and his best effort was probably in "The people that walked in darkness." The organ accompaniments were furnished by Mr. H. Wellard, the talented young organist of the church, and nothing but the highest encomiums can be passed upon his playing on this occasion.

LOWER EDMONTON.—In connection with a bazaar for the funds of the Congregational Church excellent concerts were given. These were organised by Mr. Albert E. Bettys, the talented young church organist, Mr. H. P. Tongue (the valued choir conductor for years past), Messrs. W. H. Raven (choir secretary), H. and A. Norwood, W. Harbutt, Bocock, E. T. Coombes, Sheldon, Kelly, Mobbs, and Smith. The soloists were Misses Florence Nicole, Olive Smith, Raven, Willmott, Battersby and G. Gillett. The object was to raise a fund for the purpose of brightening Christmas for the poor children of Lower Edmonton.—The prosperous "Christian Band" connected with the Baptist Church gave a service of song in December, entitled "Davy's Sacrifice." The organist of the church conducted, and Mr. W. Yarrow gave the connective readings.

NORBITON.—On Wednesday, November 30th, the sacred cantata, "The Prince of Life," by Arthur Berridge, was rendered by the choir (and augmented orchestra numbering over forty) of the Bunyan Baptist Tabernacle, conducted by Mr. F. C. Baker. The pastor, Rev. J. C. Stalberg, gave the connecting readings. The solo, "Through the long night," was very effectively sung by Miss Louie Buchanan, and received hearty applause, as also did Mrs. Franklin Smith's contralto solo, "Blind Bartimeus." The cantata was listened to with much interest by the large congregation who had gathered to hear it; and undoubtedly the spirit of this work was entered into as the different parables were illustrated by the solos and choruses, which are attractive as well as effectively written. The cantata was followed by a sacred concert, which was thoroughly enjoyed and appreciated. The pastor expressed many thanks to Mr. F. C. Baker and all those who had contributed

to such a successful evening's enjoyment, to which the conductor (Mr. Baker) replied, saying that the choir were always delighted to render any service towards helping on the worship of praise in the church.

POPLAR.—On Thursday, December 8th, "Judas Maccabeus" was rendered in the Wesleyan Church by a choir of some 150 voices (drawn from the choirs in the neighbourhood), conducted by Mr. Arthur Bayliss, A.R.C.M., organist and choir-master, Trinity Congregational, Poplar. The soloists were Miss Ada Dobson, Miss Scanes, Miss Ethel Hayden, Mr. James Horncastle, and Mr. Edwin Gellat. The choir were especially good in "We will never bow down," and "Sing unto God," and Miss Dobson's rendering of "From mighty Kings," and Mr. Horncastle's "Sound an alarm," and "How vain is man," call for special mention and praise. The accompaniments at organ and piano were in the capable hands of Mr. Avery, Miss Morrison, and Mr. E. Q. Bilham.

STOKE NEWINGTON.—Mr. Louis F. Goodwin, organist of Mildmay Park Wesleyan Church, has been appointed organist for next year's Festival of the London Wesleyan Choir Union, to be held in the New Leysian Hall, in which a fine organ is shortly to be erected by Messrs. Norman and Beard.

UPPER HOLLOWAY.—On Thursday, December 1st, the choir of Junction Road Congregational Church gave an excellent sacred concert under the direction of Mr. A. S. Allbrook, choir-master of the church. The chorus items were "The song of peace" (Sullivan), "But as for His people" (Handel), and three choruses by Mendelssohn—"O come, let us worship," in which Mr. Ainsley Reynolds sang the solo with good effect, "Be not afraid," and "Thanks be to God." These were all excellently rendered. A quartette of able artistes contributed solos. Madame Nellie Chesmon sang very nicely "O Divine Redeemer" (Gounod), but was rather over-weighted by the orchestral accompaniment. Madame Chesmon has a light soprano voice, which was heard to far better advantage in the duet with Mr. Reynolds, "O Love Divine" (Stainer). Miss Annie Northcroft possesses a full, sonorous contralto voice, and has an excellent mode of production of tone, and sang with delightful expression. Mr. Ainslie's rendering of "The Sailor's Grave" was fine, and he deserved the recall which he received. Mr. Mentor Mott sang Sullivan's "Thou art passing hence," and "It is enough," from Mendelssohn's "Elijah." Miss Rita Plowman, a very young violinist of great promise, contributed three solos, among which her execution was best displayed in Paganini's "Moto perpetuo." The orchestra, under the conductorship of Mr. Frank Ernest, played creditably by themselves, but were rather too obtrusive in the accompaniments to the vocal numbers. Mr. Rayner's organ and piano accompaniments were helpful and in good taste.

PROVINCIAL.

ALDERSHOT.—The choirs of the Free Churches are to be congratulated on their musical ability, their fine enthusiasm, and their charitable feelings, three characteristics which made their effort at the Grosvenor Road Wesleyan Church on December 6th a possibility, and ensured its entire success. It took the form of a musical service, and it was arranged with the object of benefiting, by the collection, the fund already in existence for providing a Children's Wing at the Aldershot Hospital. Mr.

W. G. Curry assumed the duties of conductor, and performed his duties most efficiently. Listening to the orchestra and the chorus performing their respective parts, no one could doubt the pains and patience Mr. Curry must have exercised in training them. The sacred oratorio, entitled "Christ and His Soldiers," by John Farmer, was the principal item of the programme. The solo parts were undertaken by Miss Gracie Robbins (soprano), Mrs. E. A. Joseph (contralto), Mr. G. Bevan (tenor), and Mr. H. A. Dent (bass), and each sang with a reverence and artistic feeling which appealed strongly to the audience. The opening stages of the programme were made particularly interesting by the singing of Frances Allitsen's "Like as the hart desireth," by Miss Robbins, and "The Good Shepherd" (Odoardo Barri), by Mrs. Joseph. The piano-forte accompaniments were played by Miss B. Williams, and Miss Benham presided at the organ.

BRUTON.—A handsome two-manual organ has recently been placed in the Congregational Church, Bruton (Rev. D. Irving Gass, pastor), and the instrument was formally opened on November 24th by Dr. Orlando A. Mansfield, Mus. Doc. T.U.T., F.R.C.O. Divine Service was held in the afternoon, when a powerful and striking sermon was preached by Rev. D. J. Hiley, of Broadmead Baptist Church, Bristol. Mrs. Mansfield sang "O Lord, Thou hast searched me out" (*Woman of Samaria*). After the sermon a short and highly appreciated recital was given by Dr. Mansfield. Mrs. Mansfield sang Liddle's "The Lord is my Shepherd." A musical service was held in the evening, the programme consisting mainly of organ solos by Dr. Mansfield. The choir, conducted by Mr. David Gass, gave three anthems in a very creditable manner; the attacks were good, and the singing crisp and bright. The anthems were: "Blessed be Thou" (O. A. Mansfield), "I will sing of Thy power" (Sullivan), and "O Gladsome Light" (Sullivan: *Golden Legend*). Vocal solos were given by Mrs. Mansfield—"O Saviour of the World" (Dudley Buck), and "Come, O Thou Traveller Unknown" (O. A. Mansfield); Miss Winnie Stroud, "God is my Shepherd" (Dvorak); and Miss Trixie Bennett, "Entreat me not to leave Thee" (Gounod)—all of which were sung in an excellent way, and much appreciated. Some of the choir members gave a good rendering of Gounod's part song: "Gentle, Holy Saviour." The service closed with the playing of the "Hallelujah Chorus," followed by the Doxology.

GUILDFORD.—In connection with the Surrey Union, a choral festival was held in the Congregational Church, when there was a large attendance. The special choir numbered nearly 150 voices, drawn from all over Surrey, and was most ably conducted by Mr. Leonard H. Snow (Croydon). Mr. A. H. Hatchard (Streatham) presided at the organ, and, previous to the service, gave an excellent organ recital. The Rev. Alex. Cowe, M.A. (pastor), presided over the first part of the service. Mr. G. H. Leeson (Secretary of the Union) mentioned the objects of the festival, and pleaded for more support for the Union. In the regretted absence through illness, of the Rev. T. Stephens, B.A. (Camberwell), the Rev. J. J. Pool (Peckham) delivered an appropriate discourse. The collection, in aid of the funds of the Union, realised nearly £8.

LLANDUDNO.—A special musical service was held at St. John's English Wesleyan Church on Sunday evening, December 18th, 1904. The choir was aug-

mented by friends from different churches, who willingly gave their help, the result being a well-balanced choir of fifty voices, who gave a very fine rendering of the following choruses from "The Messiah": "O Thou that tellest," "For unto us," "Glory to God," and "The Hallelujah Chorus." Mrs. J. J. Marks sang the air, "O Thou that tellest good tidings," and also the recitatives connecting the "Pastoral Symphony" with "Glory to God in the highest." A large congregation joined heartily in the singing of well-known hymns. Mr. S. L. Coveney, F.R.C.O., was at the organ, and played in addition to the "Pastoral Symphony," the following voluntaries: Offertoire from la Fête de Noël (Grisson), Christmass Pastorale (Mottram), Adeste Fideles—Variations (Oake).

LUTON.—A very successful concert took place in the Park Street Baptist Lecture Hall, when Miss Kate Cherry and a choir of nearly eighty voices rendered "St. Cecilia's Day" (Van Bree), preceded by a programme of a miscellaneous nature. The whole of the solo parts of "St. Cecilia's Day" were taken by Miss K. Cherry, and each rendering was thoroughly enjoyed and appreciated. "Rise, and break the chains" was excellently sung by the male part of the choir, whilst the rendering of "Give way now to pleasure," by Miss Cherry and the choir, was most enthusiastically applauded, and was consequently repeated. The concluding piece, "Holy music," was also finely given, and served as a grand finale to a well-written work. The musical accompaniment consisted of two pianos and an American organ, the pianists being Miss E. Alexander and Mr. W. H. Duncombe, Mr. Albert Hucklesby acting as organist. Throughout the whole of the evening the choir sang admirably, the *piano* and *forte* passages being worthy of special note, and much credit is due to them for the successful way in which the concert was carried out. The choir was under the conductorship of Mr. Bert Tomlin.—"Elijah" was given in the Wesleyan Church on 7th ult., with chorus and band numbering 230 performers, London instrumentalists being engaged to assist. The soloists were Miss Stella Maris, Miss Bessie Morris, Mr. Douglas St. Aubyn, Mr. Charles Tree. Mr. G. Underwood presided at the organ. On this occasion the Church was thrown open to the public, and upwards of 2,000

persons, many of whom heard the work excellently rendered for the first time. Mr. Sidney Bennett was the conductor. A generous collection fully met heavy expenses.

WARRINGTON.—On Sunday and Monday, December 11th and 12th, the annual Choir Festival took place at Bold Street Wesleyan Church. The services were carried through most successfully. Special sermons were preached by Rev. Theodore Bishop. The music at the morning the evening services on the Sunday included the anthems, "Send out Thy light," and "Come unto Him" (Gounod), also the following selection from Mendelssohn's "Hymn of Praise":—Solo and Chorus, "Praise thou the Lord" (Mrs. Booth being the soprano soloist), "Sing ye praise," and "He counteth all your sorrows" (Mr. Levi Richardson), "All ye that cried," and "I waited for the Lord" (Miss E. Taylor joining Mrs. Booth in the soprano duet). Miss Mabel Henshaw also sang Gounod's "There is a green hill," interpreting this favourite solo in a most impressive and praiseworthy manner. The various choral items were very well rendered, under the direction of Mr. Frank Hickman, who presided at the organ. A special service in the afternoon included an Organ Recital by Mr. S. L. Coveney, F.R.C.O., of Llandudno, and also some excellent band selections. On Monday evening, the choir gave a selection from Mendelssohn's "Elijah," Mr. Hickman conducting, and Mr. Coveney presiding at the organ. The selection included the Baal choruses (which were sung with excellent spirit, and went without a hitch), "Thanks be to God," "Be not afraid," etc. The soloists were Mrs. Booth, Miss Mabel Henshaw, Mr. A. Griffiths, and Mr. E. H. Pearce. Mrs. Booth's rendering of "Hear ye, Israel," Miss Henshaw's "Woe unto them," and "O Rest in the Lord," and Mr. Pearce's "Is not His word," and "Lord God of Abraham," are worthy of special mention. The greatest praise is due to Mr. Frank Hickman, the organist and choirmaster, for his efforts in connection with this Festival, and he was nobly backed in those efforts by the whole of the choir and an excellent committee, whose satisfaction at the unqualified success of the proceedings was very evident. The collections amounted to about £55.

United Choral Festival Services.

UNITED Choral Festival Services are a comparatively new institution in the Free Churches, but they have already proved to be interesting and very useful in awakening enthusiasm in the Service of Praise. It is very desirable that the movement should spread, and we propose in this article to give a few suggestions which we hope will be helpful to those willing to take the initiative in the matter.

What Choirs Shall Unite.

In large towns there may be sufficient choirs belonging to one denomination to form a good large choir. If so, there can be a Baptist Choral Festival, a Congregational Choral Festival, etc. In medium sized towns perhaps it will be found best to unite all the Free Church choirs. In still smaller towns, the

village choirs in the district might be asked to join—in fact it is well if possible to get the village choirs in all cases, as they generally derive the most pleasure and help. Having settled the constitution of the proposed united choir, the choirmasters, organists, and say two other representative members of each choir should form the Committee to make all necessary arrangements.

Conductor and Organist.

This Committee should appoint the conductor and organist for the Festival. Here occasionally jealousy plays an unpleasant part—especially if there are several men equally capable and standing pretty nearly level in other respects. One way to meet this is to change the conductor and organist each year, so that in course of time all get a chance. Sometimes the difficulty is overcome by requesting an

outside man from a distance to conduct. This may be a wise arrangement in some cases, but it certainly has its disadvantages. The opening and concluding voluntaries might be given to two other organists, so four would be taking part in the service.

The Music.

Much depends upon the formation of the choir. If all the singers belong to one denomination, the hymn and tune book used in that denomination might be used. If the choirs are connected with different sects, it will probably be necessary to print a special service book—not a very serious matter. These, if sold to the congregation at a penny each, would probably pay for themselves or nearly so. Permission to reprint the tunes would of course have to be obtained. The advantage of a special book is that hymns and tunes can be selected from any source. The anthems, etc., would have to be selected according to the capabilities of the singers, but anything trashy or poor ought to be avoided. There is plenty of good music of all grades of difficulty. Besides the hymns, it would be well to have a short Introit, an anthem and a setting of either the *Te Deum* or *Magnificat*. The service should close with a Vesper. The chants and hymns should be sung in a varied manner. Some verses might be taken in unison, some by ladies only, some by gentlemen only, some as a solo, some unaccompanied, etc. All depends upon the character of the hymn or chant. This varied treatment (especially with a skilled accompanist) creates much interest, and a more devotional effect is produced.

Rehearsals.

The choirs should at first work at the music at their own weekly practices. When the rough edge is thus rubbed off, district rehearsals might be held, which should be conducted by the Festival conductor if he is a local man. Two full rehearsals at least should be held, the last one a few days only before the Festival, and in the church in which it is to be given. At this final rehearsal the whole of the music should be sung in precisely the same manner in which it is to be taken at the Festival.

Ministers to Take Part.

Urge all the ministers of the churches represented in the choir to attend the Festival, and get as many of them as possible to take some part in it. Let them arrange amongst themselves the item each is to take.

The Order of Service.

The following is a suggested Order of Service:—

VOLUNTARY (Mr. A. B.)

INTROIT.

SCRIPTURE SENTENCES (Read by Rev. C. D.)

HYMN.

THE LORD'S PRAYER (Sung or said. If the latter, "Amen" to be sung.)

CHANT (One or two suitable Psalms.)

FIRST LESSON (Read by Rev. E. F.)

TE DEUM or MAGNIFICAT.

SECOND LESSON (Read by Rev. G. H.)

HYMN.

PRAYER (Rev. I. J.)

ANTHEM.

SERMON or ADDRESS (Rev. K. L.)

OFFERTORY to defray expenses, during which a Voluntary should be played (Mr. M. N.)

HYMN.

BENEDICTION ("Amen" sung.)

VESPER.

CONCLUDING VOLUNTARY (Mr. O. P.)

A bright anthem or chorus might be sung between the Vesper and the Concluding Voluntary if thought desirable.

We hope that in districts where Choral Festival Services of this kind are unknown, some enthusiast will take the matter up and call his organist and choir-master friends together to discuss the desirability of inaugurating such a service. If we are able to render any further assistance, the Editor will be pleased to reply to any enquiries.

THE NORTH-EAST LONDON BRANCH OF THE NONCONFORMIST CHOIR UNION.

A PERFORMANCE of "Judas Maccabæus" was given by this Union on Wednesday, December 14th, in Clapton Park Congregational Church. The manner in which the choir rendered the work goes to show that the principal object for which the N.C.U. was founded, *i.e.*, the improvement of the singing of the affiliated choirs, has, so far as this branch is concerned, been attained. The light and shade effects were particularly noticeable in the choruses "Mourn, ye afflicted children" and "Ah, wretched Israel," the real significance of the words being evidently appreciated by the singers. The chorus, "O Father, whose almighty power," is also worthy of mention, the broad and well-sustained introduction being a pleasing contrast to the crisp and clear-cut singing in the second part. The soloists were Madame Marion Perrott (Mrs. Samuel Masters), soprano; Madame Cecile Vicars, contralto; Mr. Herbert Grover, tenor; and Mr. Arthur Barlow, bass; Madame Perrott had kindly consented at very short notice to fill the place of Miss Maggie Purvis (who was unable to fulfill her engagement), which she did in a manner in every way worthy of her reputation. Both she and Madame Cecile Vicars were heard to great advantage in the popular duet "O, lovely peace." Mr. Arthur Barlow was in his usual good form, and his singing in the airs "Arm, arm, ye brave," and "The Lord worketh wonders," were quite the gems of the evening. The orchestra ably sustained their arduous duties. Under the able leadership of Mr. Edward O'Brien, and some half a dozen professional gentlemen in the other parts, a certainty of attack and sustained playing was ensured, that is so essential to finished orchestral playing. Mr. James Smith (the accompanist to this branch) officiated in his usual able manner at the organ. Altogether the performance was such as to reflect credit upon all concerned. The following is taken from the *Stoke Newington Recorder*: "Mr. W. C. Webb, A.R.C.O., who wielded the bâton, must have been highly gratified at the splendid manner in which one and all responded to his call. His work of tuition and training so large a body of vocalists and instrumentalists, drawn from so many diversified organisations, must have entailed immense labour, but it had its reward in an almost faultless performance by the chorus and orchestra."

Correspondence.

NEW METHODIST TUNE BOOK.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—With reference to Mr. Darnton's letter in your September issue regarding the tune "Glory," this hymn was selected at one of our Sunday morning services recently, and wishing to give the new chorus a trial, I taught it to the scholars just prior to their entering the church. The refrain immediately "caught on," and the children have been asking for it every Sunday since.

If only to avoid the screeching, the alteration is amply justified, and I am glad Sir F. Bridge has made it possible for Sunday-school scholars to enjoy this old favourite hymn.—Your faithfully,

FRED. COOPER, *Organist.*

Wesleyan Church, Stapleford.

New Music.

NOVELLO AND CO., BERNERS STREET, W.

At the Foot of the Cross. A Dvorák, 2s. 6d.—This is an English version of the composer's "Stabat Mater." In this form it is suited for use in any English place of worship, as anything of a controversial nature has been avoided.

Fantasia for the Organ. By Wm. Faulkes. 2s. net.—A very effective piece, suitable as an "out" voluntary or for recital purposes. It is not difficult, and contains nice variety.

Dramatic Poems for Recitation. Pianoforte accompaniment by Stanley Hawley, "The Necklace of Tears" (Carmen Sylva), "The Black Heart" (Carmen Sylva), "The Wooing of the Mist" (E. W. Wilcox) are before us.—They will make interesting items in an evening's entertainment—more especially as the music is exceedingly appropriate.

Merrow Down, The First Friend, Rolling Down, to Rio. 2s. each, net.—Three songs, the words from Rudyard Kipling's "Just So Stories," and the music by Edward German. They ought to find ready acceptance, for vocalists will appreciate them no less than audiences.

THE VINCENT MUSIC CO., BERNERS STREET, W.

Reverie for the Organ. By B. Jackson, F.R.C.O.—The organist of the People's Palace is not only an accomplished organist, but an interesting composer. This piece is melodious and altogether pleasing.

MORGAN AND SCOTT, PATERNOSTER BUILDINGS, E.C.

Sacred Songs and Solos: Revised and Enlarged with Standard Hymns. Ira D. Sankey.—The volume contains no less than 1,200 pieces, amongst them, of course, the old favourites sung in years gone by by Mr. Sankey. For many purposes these American productions are very useful, as being melodious and "catchy," though from a musical point of view they may easily be criticised. But the additions recently made include many well-known hymns and tunes found in most of the modern hymnals by some of the best composers of church music. For the first time the hymns have been classified and placed under different headings—a very helpful arrangement. The volume as a whole, therefore, is likely to be useful.



GAY AND BIRD.

Miniatures from London Life. By T. R. Croger.—A very interesting and readable volume by the treasurer of the Nonconformist Choir Union. It is full of information, which is given in an easy and chatty form. The chief paper is termed "The Musician," a story in which a fiddle plays a prominent part.

We have received a copy of seventy Preludes by Heinrich Stöltzing, published in Germany. They will be very useful as Interludes, as they are quite short. They are written in true organ style, and are commended by C. Gurliett.

Accidentals.

THERE was this singular announcement to be seen recently outside a certain suburban place of worship: "This evening the Rev. Mr. X. will preach his farewell sermon, and the choir will render a thanksgiving specially composed for the occasion."

A WITTY and popular London clergyman has had an unpleasant experience. One Sunday recently he was going up the steps of his church, when he was asked by an old lady (who, of course, did not know him) to help her up the steps. With his usual good grace he complied with her request.

On reaching the top she asked him who was to preach.

"The Rev. Mr. Kelf," replied he (that being his own name).

"Oh, lor'!" exclaimed the old lady, "help me down again. I'd rather listen to a man sharpening a saw. Please help me down again; I don't care to go in."

At first he was inclined to refuse, but then he gently helped her down again, remarking as he reached the bottom, "I would not go in either if I was not paid for it."

"THERE are some songs that will never die," said the musical enthusiast.

"I guess that's right," answered Mr. Cumrox. "My daughter sits down at the piano and tries to kill a few of 'em every evening. But it's no use."

"I HEAR your son is taking lessons on the flute."

"Yes; he is studying with a private tooter."

To Correspondents.

A. B. J.—It is usually taken by a tenor voice.

C. M.—It was published about 1882.

T. R.—(1) Yes. (2) No. (3) We are uncertain—apply to the publisher.

ENQUIRER.—They are excellent builders.

R. A.—Consult the minister before you proceed, or there may be trouble.

The following are thanked for their communications:—

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NEW METHODIST TUNE BOOK.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—With reference to Mr. Darnton's letter in your September issue regarding the tune "Glory," this hymn was selected at one of our Sunday morning services recently, and wishing to give the new chorus a trial, I taught it to the scholars just prior to their entering the church. The refrain immediately "caught on," and the children have been asking for it every Sunday since.

If only to avoid the screeching, the alteration is amply justified, and I am glad Sir F. Bridge has made it possible for Sunday-school scholars to enjoy this old favourite hymn.—Your faithfully,

FRED. COOPER, Organist.

Wesleyan Church, Stapleford.

New Music.

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At the Foot of the Cross. A Dvorák, 2s. 6d.—This is an English version of the composer's "Stabat Mater." In this form it is suited for use in any English place of worship, as anything of a controversial nature has been avoided.

Fantasia for the Organ. By Wm. Faulkes. 2s. net.—A very effective piece, suitable as an "out" voluntary or for recital purposes. It is not difficult, and contains nice variety.

Dramatic Poems for Recitation. Pianoforte accompaniment by Stanley Hawley, "The Necklace of Tears" (Carmen Sylva), "The Black Heart" (Carmen Sylva), "The Wooing of the Mist" (E. W. Wilcox) are before us.—They will make interesting items in an evening's entertainment—more especially as the music is exceedingly appropriate.

Merrow Down. The First Friend. Rolling Down, to Rio. 2s. each, net.—Three songs, the words from Rudyard Kipling's "Just So Stories," and the music by Edward German. They ought to find ready acceptance, for vocalists will appreciate them no less than audiences.

THE VINCENT MUSIC CO., BERNERS STREET, W.

Reverie for the Organ. By B. Jackson, F.R.C.O.—The organist of the People's Palace is not only an accomplished organist, but an interesting composer. This piece is melodious and altogether pleasing.

MORGAN AND SCOTT, PATERNOSTER BUILDINGS, E.C.

Sacred Songs and Solos: Revised and Enlarged with Standard Hymns. Ira D. Sankey.—The volume contains no less than 1,200 pieces, amongst them, of course, the old favourites sung in years gone by by Mr. Sankey. For many purposes these American productions are very useful, as being melodious and "catchy," though from a musical point of view they may easily be criticised. But the additions recently made include many well-known hymns and tunes found in most of the modern hymnals by some of the best composers of church music. For the first time the hymns have been classified and placed under different headings—a very helpful arrangement. The volume as a whole, therefore, is likely to be useful.



GAY AND BIRD.

Miniatures from London Life. By T. R. Croger.—A very interesting and readable volume by the treasurer of the Nonconformist Choir Union. It is full of information, which is given in an easy and chatty form. The chief paper is termed "The Musician," a story in which a fiddle plays a prominent part.

We have received a copy of seventy Preludes by Heinrich Stölting, published in Germany. They will be very useful as Interludes, as they are quite short. They are written in true organ style, and are commended by C. Gurlitt.

Accidentals.

THERE was this singular announcement to be seen recently outside a certain suburban place of worship: "This evening the Rev. Mr. X. will preach his farewell sermon, and the choir will render a thanksgiving specially composed for the occasion."

A WITTY and popular London clergyman has had an unpleasant experience. One Sunday recently he was going up the steps of his church, when he was asked by an old lady (who, of course, did not know him) to help her up the steps. With his usual good grace he complied with her request.

On reaching the top she asked him who was to preach.

"The Rev. Mr. Kelf," replied he (that being his own name).

"Oh, lor'!" exclaimed the old lady, "help me down again. I'd rather listen to a man sharpening a saw. Please help me down again; I don't care to go in."

At first he was inclined to refuse, but then he gently helped her down again, remarking as he reached the bottom, "I would not go in either if I was not paid for it."

"THERE are some songs that will never die," said the musical enthusiast.

"I guess that's right," answered Mr. Cumrox. "My daughter sits down at the piano and tries to kill a few of 'em every evening. But it's no use."

"I HEAR your son is taking lessons on the flute." "Yes; he is studying with a private tooter."

To Correspondents.

A. B. J.—It is usually taken by a tenor voice.

C. M.—It was published about 1882.

T. R.—(1) Yes. (2) No. (3) We are uncertain—apply to the publisher.

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